art as crime; crime as art

writings and dispatches from the past on poetic terrorism at home and abroad

evil wizard distro 2026
greensboro, north carolina

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excerpt from diy guide 1 by the crimethinc urban pirates

PREFACE BY WARLOCK LUMPEN

Sabotage is a hell of a thing isn't it? You are left to your, both literally and figuratively, own devices to tear shit up and at the very least make life harder for the enemy. It is a bombastic, passionate thing as many have identified and because of this it should be fun. It is an act of creation-destruction and as such, some have suggested it should be inherently artistic; that it should be as beautiful as it is reviled. A Dadaesque waltz of artistic savagery or barbaric art so to speak.

Contained within this zine are three pieces that will illuminate the reader on the concepts of poetic terrorism as well as provide a historical example of it: two flash pieces by, uh, THE GREAT PAPYRUS as well as one DIY guide by the Crimethinc Urban Pirates.

The ideas presented within this zine are nothing new to anarchists and have recently come into the purview of non-anarchists, largely as a result of the nature of the United States government in 2026. As well as enlightening the reader, I hope to provide a perspective you may not have heard before. Knowledge is the key to be free.

I put this together for another reason however. It is in my interest to not allow the anarchic history of the Piedmont Triad to be lost. I may put together a history of the Crimethinc Urban Pirates in the future but for now, I will leave those interested with this:

Greensboro was not always the way it is in terms of the opposition. There were not always Maoist shit-for-brains and DSA suckers in these streets. Decades before this time, there was beauty and savagery and the drums of anarchy pushing forth. To those who may not be aware, there was indeed a thriving anarchist culture in Greensboro from the 90s to the 2010s. There was a fuck ton going on, even bookfairs. The scene out here died though when the state began repressing the local anarchists of course. Really the only surviving remnant of those times is the local Food Not Bombs.

The emergence of projects like ETC, the Evil Wizard Distro, and others are recent developments and I do expect the continued resurgence of an anarchist culture in this forsaken place, but it won't happen unless individuals make it happen.

To those reading from this area, I beseech you to learn the local history. There was amazing, beautiful things happening right here at home only a generation ago, and I want to share them with

FURTHER READING

DIY Guides 1 & 2 by the Crimethinc Urban Pirates

TAZ by Hakim Bey

Against The Logic of Submission by Wolfi Landstreicher

Living My Life by Emma Goldman

Toward Goblin Mode by The Anarcho-Rizzler

you. There will be suggested readings at the end of this zine to learn more.

Please know that you are capable of so much, even as a loner. Voices from all sides try to tell you that they have always been here and that you are nothing without them, but they are deceivers.

They have not always been here, and frankly the only reason that they were allowed to get as loud as they were was because there weren't enough feral kids to check them!

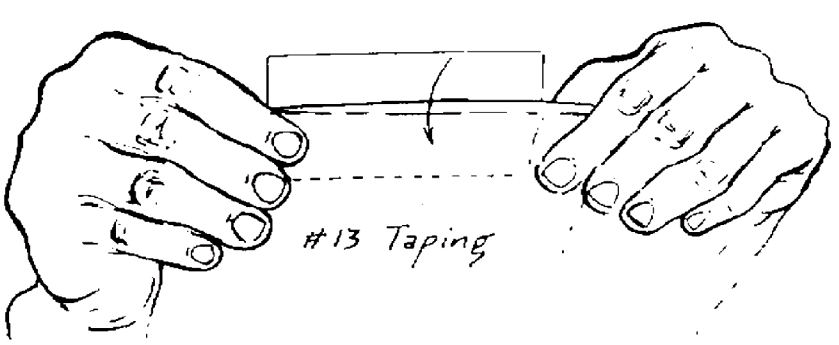
Play an active role in your liberation, you are the only one who can. Those who know me can attest to the fact that I am a cynical asshole grouch, but my heart has grown three sizes because of the sharing of this with you. Do not forget the past and carry it with you in your path towards fire.

FOR ANARCHY

FOR LIFE WITHOUT LIMITS

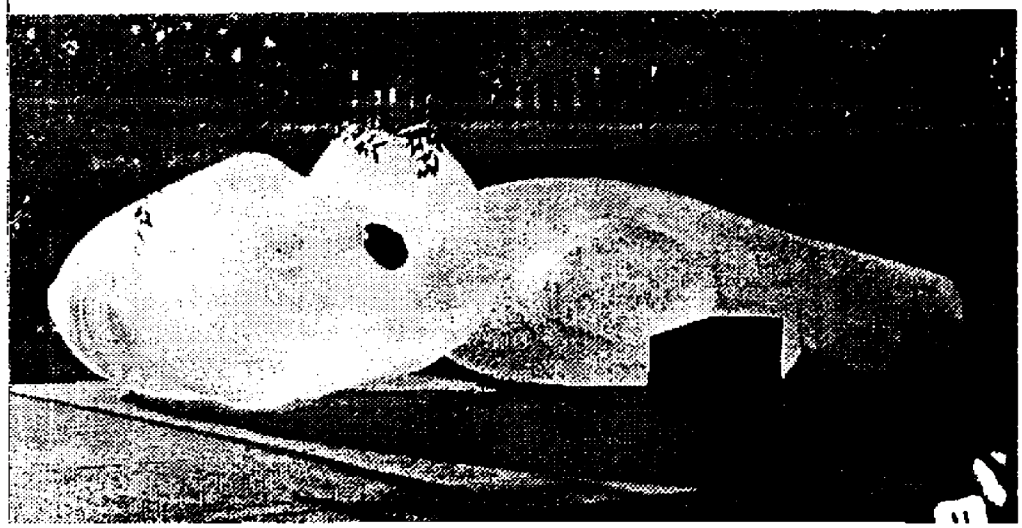
URBAN PIRATES 2 2026???

- Warlock Lumpen



18.) Your final instruction: become a secret agent, stalk your city in disguise looking for lifeless spaces: public parks, street corners, town squares, corporate campuses, municipal lobbies, children's play grounds... they're everywhere. Now pack up your giant teddy bear, fan and extension cord, take it to your spot and blow it up like it was a bomb. This is poetic terrorism. The transformation of an environment is a gift to yourself and everyone who bears witness: Make it an occasion. Dress up. Claim credit under a false name. Be legendary. Make art a crime, commit crime as art, then steal away in the confusion. The best poetic terrorism is against the law, but there's nothing poetic about getting caught. Hammer out reports, dispatch bulletins, you are a phantom, a heroine, a soldier, a pillar of your community. Rock on!

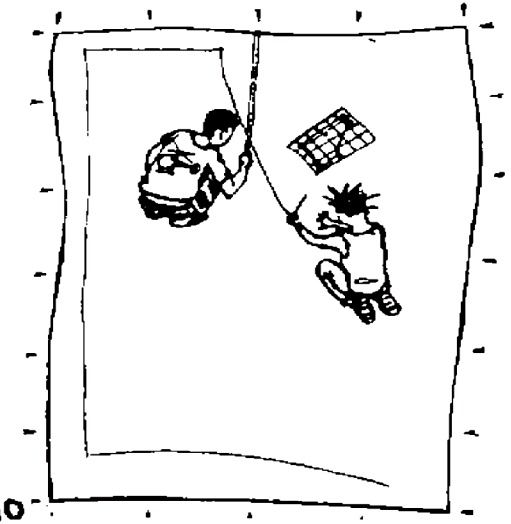
-40' inflatable bear spotted in front of the Greensboro Municipal complex. 8:26 am Wednesday.



INSTRUCTIONS:

For our demonstration, we will be using a teddy bear because of its availability; there are plenty of simpler shapes to make all the instructions still apply.

1.) Begin by making a small drawing of your teddy bear. It doesn't have to be spectacular; you'll just need a picture for reference after you cut up the bear.
2.) Measure the length, width, and height of the stuffed animal. Write the measurements down on your drawing.
3.) Carefully cut off all the appendages right along the seams and put them in a safe place.
4.) Pull the stuffing out of the torso and cut each seam so that the pieces lay flat like pieces of a puzzle.
5.) LABEL each piece so that you know exactly how they fit together. Indicate on your drawing where each piece goes. Do not skip this step, when all your pieces are cut apart they will be very hard to recognize and easy to mix up, lose, etc.
6.) Repeat this labeling process with all the appendages.
7.) On 1 inch graph paper (you may have to make this grid yourself with a pencil and ruler) trace the individual labeled pieces of the bear. These tracings will serve as your blue print when you lay out the shapes on the plastic.
8.) Now decide how large you want to make your inflatable and set up a proportion between the length of your small teddy bear and the length that you want your inflatable. For example, the teddy bear we used was about 8 inches long, to enlarge it to 40 feet we made each square inch of our blue print grid equal to five square feet of plastic. This proportion will help you decide how much plastic you are going to need.



9.) Unroll and unfold your plastic. If you want to be especially contentious of your craft, you may draw a grid of one foot marks on the floor in oil pastel (easy to clean, hard to smear) so that you can easily align the uncut plastic. Make sure the grid you lay out is square (90 degrees).
10.) Armed with your blue print, permanent marker, and tape measure, transfer your small blue prints directly onto the plastic. You don't have to be too exact, but with care you should end up with a very close (scaled up) duplication of the shapes on your graph paper.
11.) Label the pieces as you cut them out so you can remember how they fit together and what part they belong to.
12.) When all of your pieces are cut out, tape them together. I suggest doing the parts (torso, arm 1, arm 2, etc.) separately. When you have completed all of the pieces assemble them into your final shape.

Taping:

13.) We have developed a system of taping in pairs while seated on the floor. Person 1 tears pieces of tape into 6 to 12 inch pieces (12 for seams that are straight 6 for seams that are curved). Person 2 holds the two pieces flat together like two pages in a closed book. Person 1 applies the tape lengthwise onto one piece of plastic, so that 50% of the width hangs over then folds the other 50% over onto the other side. While Person 1 is tearing off more tape, Person 2 squeezes the seam to reinforce it.
14.) Assemble the inflatable leaving a space in the bottom of one of the feet so a fan tube can be built. This hole will also allow you to go inside the inflatable to finish the final seams.
15.) Tape the fan to the designated hole or to an extension tube that you may wish to make. Be extra thorough, as this will be a high stress connection.
16.) Inflate your teddy bear by turning the fan on high. IMPORTANT: once it is fully inflated, turn the fan to LOW. When your bear inflates for the first time seams will pop open -- this is totally normal. Leave the bear inflated and with one person inside cover the holes with plastic patches. Remember that holes are not necessarily a problem, the fan will constantly be pumping in air and that air has to go somewhere. To leave some holes, just reinforce them with tape. We found that the older our bear got, the better her seams became, and we think that this has something to do with the tape becoming stickier with age.
17.) Your giant inflatable sculpture can roll up to an amazingly small size and weighs very little. Recruit help for this step, the more people you have the tighter your inflatable will pack.

POETIC TERRORISM

Weird dancing in all-night computer-banking lobbies. Unauthorized pyrotechnic displays. Land-art, earth-works as bizarre alien artifacts strewn in State Parks. Burglarize houses but instead of stealing, leave Poetic-Terrorist objects. Kidnap someone & make them happy. Pick someone at random & convince them they're the heir to an enormous, useless & amazing fortune — say 5000 square miles of Antarctica, or an aging circus elephant, or an orphanage in Bombay, or a collection of alchemical mss. Later they will come to realize that for a few moments they believed in something extraordinary, & will perhaps be driven as a result to seek out some more intense mode of existence.

Bolt up brass commemorative plaques in places (public or private) where you have experienced a revelation or had a particularly fulfilling sexual experience, etc.

Go naked for a sign.

Organize a strike in your school or workplace on the grounds that it does not satisfy your need for indolence & spiritual beauty.

Grafitti-art loaned some grace to ugly subways & rigid public momuments — PT-art can also be created for public places: poems scrawled in courthouse lavatories, small fetishes

abandoned in parks & restaurants, xerox-art under windshield-wipers of parked cars, Big Character Slogans pasted on playground walls, anonymous letters mailed to random or chosen recipients (mail fraud), pirate radio transmissions, wet cement...

The audience reaction or aesthetic-shock produced by PT ought to be at least as strong as the emotion of terror — powerful disgust, sexual arousal, superstitious awe, sudden intuitive breakthrough, dada-esque angst — no matter whether the PT is aimed at one person or many, no matter whether it is "signed" or anonymous, if it does not change someone's life (aside from the artist) it fails.

PT is an act in a Theater of Cruelty which has no stage, no rows of seats, no tickets & no walls. In order to work at all, PT must categorically be divorced from all conventional structures for art consumption (galleries, publications, media). Even the guerilla Situationist tactics of street theater are perhaps too well known & expected now.

An exquisite seduction carried out not only in the cause of mutual satisfaction but also as a conscious act in a deliberately beautiful life — may be the ultimate PT. The PTerrorist behaves like a confidence-trickster whose aim is not money but CHANGE.

inflatablebombsyoucan blowupagainandagain

....WEIRD DANCING IN ALL-NIGHT COMPUTER-BANKING LOBBIES. UNAUTHORIZED PYROTECHNIC DISPLAYS. LAND ART, EARTH WORKS AS BIZARRE ALIEN ARTIFACTS STREWN IN STATE PARKS. ABANDONED,INFLATED BALLOON SCULPTURE SPOTTED AT VARIOUS MUNICIPAL BUILDINGS. BURGLARIZE HOUSES BUT INSTEAD OF STEALING, LEAVE POETIC TERRORIST OBJECTS, KIDNAP SOMEONE AND MAKE THEM HAPPY.

PICK SOMEONE AT RANDOM AND CONVINCE THEM THEY'RE THE HEIR TO AN ENORMOUS, USELESS AND AMAZING FORTUNE-SAY 5000 SQUARE MILES OF ANTARCTICA, OR AN AGING CIRCUS ELEPHANT, OR AN ORPHANAGE IN BOMBAY, OR A COLLECTION OF ALCHEMICAL MSS. LATER THEY WILL COME TO REALIZE THAT FOR A FEW MOMENTS THEY BELIEVED IN SOMETHING EXTRAORDINARY, & WILL PERHAPS BE DRIVEN AS A RESULT TO SEEK OUT A MORE INTENSE MODE OF EXISTENCE...

Materials:

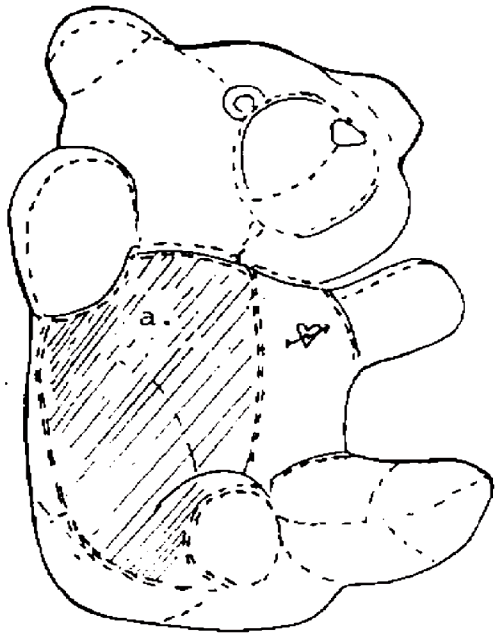
1.) 2 mil plastic painters tarp. This is available at any hardware store. Rolls of plastic should indicate the weight on the package (..2 mil, 4 mil, 6 mil, etc.) 2 mil is lightest and most compact, 4 mil is bulkier but more durable. You should never go heavier than 4 mil. Plastic tarps vary in the size, we suggest acquiring the largest rolls possible (20ft x 200ft is good) that way you will have less piecing together to do when making the largest panels of your inflatable.

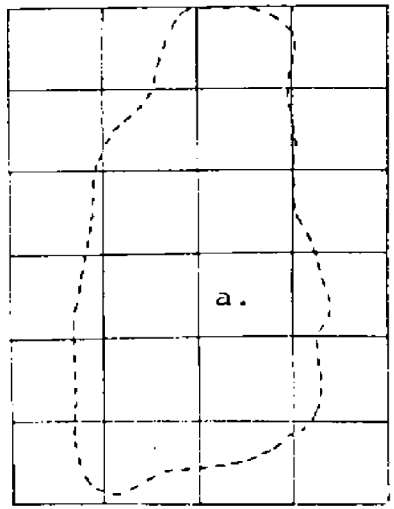
2.) clear 2 inch packing tape. Don't go budget on this, get the name brand stuff, Scotch, 3M etc. Start with around 4 rolls, this will vary with the size of your inflatable. Avoid anything that says "Easy Tear"-- that means its weak.

3.) 1 box fan. Any ghetto, 2 speed box fan will do the job. Don't think that you're going to need an industrial fan to inflate a huge sculpture, the only requirement is constant airflow. (I once saw a bedside fan inflate a 50ft sculpture.) The only advantage with using a bigger fan is faster inflation time. Because we needed our teddy bear to inflate in around 2 minutes we used something slightly bigger than a box fan.

4.) a large flat space, preferably inside. This is the most difficult thing to come by. It is helpful if one of your collaborators is connected with a school because a gym or auditorium stage is ideal.

5.) a pattern. The most readily available patterns are found in stuffed animals. Every orifice of the world explodes with these objects. You may want to create your own pattern, but this requires extra skills. If you are excellent at sewing (you know who you are) you know what I mean. If you chose this route, make a





6.) tape measure
7.) permanent marker
8.) scissors
9.) utility knives, x-acto knives, or razor blades

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tremble...or fall? But how? Art Sabotage should probably stay away from politics (it's so boring) — but not from banks.

Don't picket — vandalize. Don't protest — deface. When ugliness, poor design & stupid waste are forced upon you, turn Luddite, throw your shoe in the works, retaliate. Smash the symbols of the Empire in the name of nothing but the heart's longing for grace.

Don't do PT for other artists, do it for people who will not realize (at least for a few moments) that what you have done is art. Avoid recognizable art-categories, avoid politics, don't stick around to argue, don't be sentimental; be ruthless, take risks, vandalize only what *must* be defaced, do something children will remember all their lives — but don't be spontaneous unless the PT Muse has possessed you.

Dress up. Leave a false name. Be legendary. The best PT is against the law, but don't get caught. Art as crime; crime as art.

ART SABOTAGE

Art sabotage strives to be perfectly exemplary but at the same time retain an element of opacity — not propaganda but aesthetic shock — apallingly direct yet also subtly angled — action-as-metaphor.

Art Sabotage is the dark side of Poetic Terrorism — creation-through-destruction — but it cannot serve any Party, nor any nihilism, nor even art itself. Just as the banishment of illusion enhances awareness, so the demolition of aesthetic blight sweetens the air of the world of discourse, of the Other. Art Sabotage serves only consciousness, attentiveness, awakeness.

A-S goes beyond paranoia, beyond deconstruction — the ultimate criticism — physical attack on offensive art — aesthetic jihad. The slightest taint of petty ego-icity or even of personal taste spoils its purity & vitiates its force. A-S can never seek power — only *release* it.

Individual artworks (even the worst) are largely irrelevant — A-S seeks to damage institutions which use art to diminish consciousness & profit by delusion. This or that poet or painter cannot be condemned for lack of vision — but malign Ideas can be assaulted through the artifacts they generate. MUZAK is designed to hypnotize & control — its machinery can be smashed.

Public book burnings — why should rednecks & Customs officials monopolize this weapon? Novels about children possessed by demons; the *New York Times* bestseller list; feminist tracts against pornography; schoolbooks (especially Social Studies, Civics, Health); piles of *New York Post*, *Village Voice* & other supermarket papers; choice gleanings of Xtian publishers; a few Harlequin Romances — a festive atmosphere, wine-bottles & joints passed around on a clear autumn afternoon.

To throw money away at the Stock Exchange was pretty decent Poetic Terrorism — but to *destroy* the money would have been good Art Sabotage. To seize TV transmission & broadcast a few pirated minutes of incendiary Chaote art would constitute a feat of PT — but simply to blow up the transmission tower would be perfectly adequate Art Sabotage. If certain galleries & museums deserve an occasional brick through their windows — not destruction, but a jolt to complacency — then what about BANKS? Galleries turn beauty into a commodity but banks transmute Imagination into feces and debt. Wouldn't the world gain a degree of beauty with each bank that could be made to